1: Titiev E-5 (1948) 1951 SG4 Araucanians SG4
Mapuche-Huilliche

consist of baby animals of the child's own sex. Thus a boy may receive a male colt, calf, or lamb. These are herded with the family's livestock until the child is old enough to look after them himself.

For children other than the first any relative or neighbor (neighbors are likely to be relatives), may act as name giver. Anyone who wants to serve in this capacity may ask if an infant has yet been named. If it has not, he has only to hold the child and announce its name, usually the same as his own, before witnesses. In cases of this sort, the bestowal of gifts is entirely optional, and the godparent incurs no obligation whatsoever.

Formerly, an infant spent the first year or so of its life strapped in a cradleboard, *kupulwe*, but the custom is no longer universal. The Araucanian cradleboard (Pl. II, Fig. 2) is made with a sort of visor to protect the child from the sun, for too much sunlight is believed to cause freckling and cross-eyes. A child is swaddled in soft cloth and then fastened in place with soft leather thongs, in preference to string or cord. Tiny infants are very rarely left alone. Most often they are carried along by the mother wherever she goes, and the cradleboard is placed beside the mother's bed so that she may attend to the child's needs if it cries at night.

Neither weaning nor toilet training follows a rigid pattern. Parents may exert a little pressure in these matters, but on the whole a small child is allowed to follow its own inclinations. The nursing period does not seem to be unduly prolonged,[16] and while a baby is being weaned, it gradually begins to eat the same foods as adults. As to toilet habits, children are taught to defecate out of doors, but they learn to urinate into a small pottery jar, *metawe*, kept within the *ruka*.[17] Each morning the chamber pot is emptied into a larger pottery vessel, kept out-

[16] No instances of suckling up to the age when all the teeth are cut were observed, although such cases are reported in the literature. See Latcham, 1909, p. 360.

[17] Grown women may continue to use chamber pots indoors, especially when the weather is bad, but men generally go outdoors. At a public ceremony in Malalche a man paused to urinate unashamedly in full view of a large number of spectators.

1: Titiev E-5 (1948) 1951 SG4 Araucanians SG4
Mapuche-Huilliche

863 side, where it is allowed to "ripen" for use as medicine, "soap,"
[278 or as a mordant. Infant excretions on the dirt floor of a *ruka*
●386] are treated with calm indifference. On one occasion I watched a little boy being held by his mother while he vomited into the fireplace. No one, except this observer, seemed greatly concerned.

854 Although the Araucanians are no longer addicted to bathing
515 in icy streams, as was their ancient custom, mothers still prefer
863 to wash their small youngsters in cold water and to wrap them warmly afterward. Children are bathed often, and the laundering of their clothing is an important feminine occupation. The urine of young boys is highly esteemed for cleaning and shampooing and is said to be particularly good for cleansing the hair of dandruff and vermin. It is rinsed off with water and soap.[18]

856 When a child is between six and nine months old it is taken from its cradleboard and allowed to crawl on all fours. Soon thereafter it is taught to walk, guided and encouraged by its mother, perhaps with the help of two parallel bamboo rails set at a convenient height.[19]

855 As is to be expected, Araucanian children suffer from numer-
757 ous ailments. When a youngster is ill he is kept indoors close by the fire, and his mother gives him such home treatments as she can. If these fail she may call in a more experienced woman, who examines the child and prescribes additional remedies. The term for medicine is *l·awen*, and two of the most popular items are *piukel·awen*[20] ("heart-medicine"), and *liq-l·awen* ("white-medicine"), tentatively identified as quinoa, which is supposed to be good for stomach ailments.

Decoctions of aromatic plants like ginger and cinnamon are

[824] [18] Several informants confirmed the uses of urine as here given. Those who do not have soap may use a saponaceous plant, *kūl·a*, identified in Augusta (1916, I: 104) as *Chusquea* spec.

[19] Housse, 1939, p. 255. I was told about this device, but I had no opportunity to see it in use. It is described and pictured in Joseph, 1933, pp. 714–15.

[20] Augusta (1916, I: 185) identified it as *Linum selaginoides* Lam., family Linaceae.

4:Latcham F-5 (1888-1893) 1909 SG4 Araucanians SG4

raised or lowered as desired. Both these cross-bars are provided with rows of tiny wooden pins over which the warp is stretched. The shuttle is long and needle-shaped, and is used alternately with either hand. The weft is beaten down with the same shuttle, or sometimes by a rude wooden comb. When the cloth to be woven is all one colour, the wool is dyed before the weaving begins. When stripes or designs of other colours are to be introduced the web is stretched on the frame, and the parts not to be dyed are bound round very tightly, the binding being sometimes greased. These parts are after carefully given the colour required. The colours principally used are black, blue, vermilion, yellow, and green. The dyes are for the most part vegetable, but some mineral colours and earths are known. The dyes are extremely fast, and retain their bright tints till the garment is worn out.

Skins.—Formerly the whole dress of the Araucano was composed of skins. Now they are seldom used for this purpose, but serve as rugs, beds, saddle pads, etc. They have two ways of preserving and preparing skins, one retaining the hair, and the other converting them into a kind of leather. In the first case, the fresh skin is stretched out on the ground, and pegged down with small wooden pegs, the inner side uppermost. When it is thoroughly dry, it is worked up with the hands and softened. The instrument employed for this purpose is peculiar. It is formed of a forked stick of some hard wood, one leg of which is left longer than the other. The inner surface of the fork is shaved away to form a sharp edge which is also notched. At the joint of the fork a piece of flint, iron, or other hard substance with a rough edge, is fixed as firmly as possible. The instrument is hung to a post by its longer limb, and the skin drawn to and fro in the notch of the fork. This is continued until it is completely softened. In the case of straps and thongs, they are afterwards rubbed with grease to keep them supple and to prevent them from fraying.

To remove the hair from the skin, it is first soaked in wood ashes and water. On being taken out it is scraped with sharp stones, shells or knives, on the inner surface, until the roots are loosened, when the air is plucked out. The skin is then dried and treated in the manner described already.

The principal skins used are those of the puma, guanaco, wild cat, coypu (a kind of beaver), fox, deer, otter, and dog; also sheepskins, and the hides of horses and cattle.

Pottery.—The Araucanos have acquired considerable skill in the fabrication of this article. The Indian territory is rich in different coloured clays, those most used being red, black, slaty blue, ochreous, and white, the red and black predominating.

The pottery is generally made by the women of the family, who use no other tool than a spoon-shaped stick to smooth the surface, which they do by wetting the stick. They fashion their ware by welding with their fingers. The base is formed in a single piece, and the vessel built up by strips of clay being added and worked in. The clay is of sufficient consistency to retain any form given to it. Each layer as it is laid on is smoothed over with the spoon.

The usual forms given to the household ware are those known as pitchers, pans,

5:Cooper E-4 (no date) 1946 SG4 Araucanians SG4

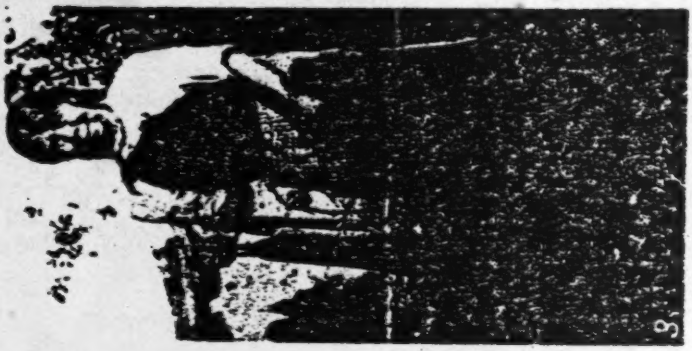
Dyeing.—Dyes of many colors, the majority of them derived from plants but some from earths, were used to tint the wool. Mineral substances were used to dye wool black, red, yellow, and white; plants, for black, blue, green, red, yellow, coffee, and violet. (Cf. list of plant dyes in Lothrop, 1930, pp. 333–35.) Indigo was obtained by barter. Wool in natural coffee color and grays was also used.

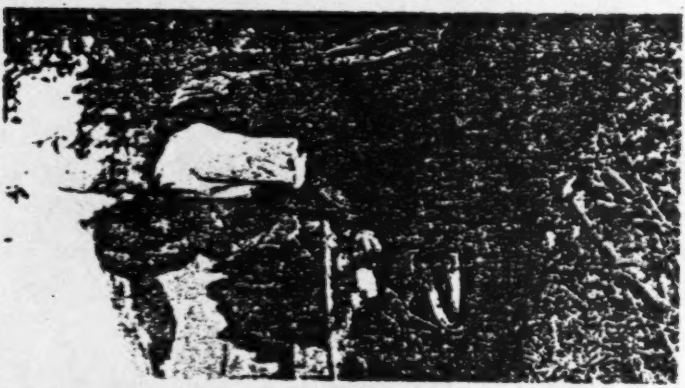
A technique of tie-dyeing of the white warp, before the weft is woven, with ties of string and maki bark is described in detail by Felipe Reyes (*in* Guevara Silva, 1913, pp. 176–77; cf. Latcham, 1909, p. 339; Lothrop, 1930, p. 328; Millán, 1934, 1:220–22); a technique of combination tie- and resist-dyeing of the white warp, with the use of a white clayey earth paste as a resist, by Claude Joseph (1928 a, pp. 1029–1031).

Skin dressing.—The skins of various wild and domesticated animals, such as the puma, guanaco, wildcat, coypu, fox, deer, otter, sheep, horse, cattle, and dogs, were used as rugs, beds, saddles, straps, etc. If dressed with the hair on, the skin was stretched out, pegged on the ground. When dried, it was softened with the hands and by drawing to and fro in the notch of a forked stick hung to a post. Straps and thongs were rubbed with grease to keep them supple. To remove the hair, the skin was soaked in wood ashes and water, then fleshed with sharp stones, shells, or knives, until the roots of the hair were loosened. Then the hair was plucked out, and the skin dressed as above (Latcham, 1909, p. 339). According to Félix José (1916, 2:96), salt was put on skins to prevent rotting, they were softened by hand, and were then anointed with grease.

Pottery.—Pottery has been made and widely used by the *Mapuche-Huilliche* since pre-Hispanic times. Their country is rich in suitable clays. Pottery making was the woman's task. Tempering was done with fine sand or pulverized rock or shell; shaping, by the coiling method (pl. 154, *left*); smoothing, with a spatula, usually spoon-shaped. The kilns were pits dug in the ground or on hillsides, or firing was done inside the dwelling. Vessels of many kinds were made (pl. 154, *right*): Cooking pots, large jars with rounded or flat bases and without handles for carrying water or holding chicha, single- and double-bellied pitchers with one or two handles, the kütru metawe (an effigy pitcher crudely resembling a steamer duck), plates, dishes, etc. Some of these types are seemingly of rather recent introduction. A common pitcher type early depicted (Marcgrav, 1648, ill. p. 284) and occurring archeologically (Medina, 1882, figs. 184, 204–07) has a globular belly, rather narrow neck, and a single handle. In general, the pottery of the *Mapuche-Huilliche* and archeological specimens from their area are distinctly inferior in workmanship and decoration to the pottery of the historic and prehistoric cultures to the north and and northeast of the *Araucanian* region. Except for some geometric

10: Hilger E-5 (1946-1952) 1957
SG4 Araucanians SG4
Chile





Dyeing (Alcpúe): 1, Woman returning from woods with a wilal (carrying bag) filled with bark to be used in dyeing. 2 and 3, Woman cooling off yarn after having dyed it.

286
386

[516
415]

[482]

[p. 220 (G)]

10: Hilger E-5 (1946-1952) 1957
SG4 Araucanians SG4
Chile

283 is kept in upright position by holding its lower end between two toes. Children were seen winding yarn on balls in this manner.

The informant then demonstrated twirling yarn used in weaving a kəpam, for which only a single strand is twirled. She unwound several feet of yarn, then rolled the upper end of the spindle between her hands, caught the end of the yarn, held it, suspended the spindle in midair, and let it twirl there. She kept an eye on the yarn and when she thought it sufficiently twirled, she stopped it by letting the lower end of the spindle touch the ground. She examined the yarn closely now, and found it sufficiently twirled. After a strand was twirled, she rolled it onto another spindle, and secured it in the groove with a slipknot.

386 Yarn, not wool, is dyed by being boiled in a decoction made, as formerly, of native plants or of earth (pl. 58, *1*); in recent years commercial dyes bought in Chilean stores have also been used. Either the yarn and the dye-producing substance are boiled together, or the dye is first made and the yarn then boiled in it. Women do the dyeing. (Pl. 58, *2*, *3*.) Yarn to be dyed is formed into skeins, a single arm's stretch in length, the number of strands in a skein depending on the amount of yarn needed for the article to be woven and also on the size of the kettle in which they are to be dyed. (The informant thought that there are never more than 100 strands in a skein.) Near her lay five skeins, each of 70 to 100 double-twirled strands.

Dyeing was formerly done only in pottery-made ollas; several informants still dyed black in ollas, "for black dyed in a kettle fades the next day. A woman who does not have an olla usually weaves her kəpam from the wool of black sheep. A kəpam must be black; no woman would wear one of any other color." Iron kettles used in cooking are the ones used in dyeing. Table 6 lists native plants from which colors were extracted by informants.

An Alepúe woman spent a forenoon in the woods chopping bark off ulmo. "Since I want to dye yarn a dark, dark brown, I had to search for old trees. Out here in the open space, I found only young trees; their bark gives a light-brown color. But deep in the woods I found the old trees I needed." She then proceeded with the dyeing. She broke the bark into chips, put a layer of them on the bottom of the kettle, two skeins of dry yarn on the top of the chips, another layer of bark, two more skeins on top of these, and then another layer of bark. The amount of bark used is of no account; the length of boiling is significant. She filled the kettle with cold water and suspended it from the fire raft so low that it rested directly on the fire. As it boiled, she occasionally pulled several strands forward with a stick to examine

10: Hilger E-5 (1946-1952) 1957
SG4 Araucanians SG4
Chile

386 the color. When the color satisfied her she flipped the chips off with her bare hand, lifted the yarn out with the stick, and hung the skeins on a wire hook suspended from the fire raft in such a position that they drained into the decoction in the kettle below. Later she wrung the skeins by hand into the kettle beneath. She had two more skeins to dye. These she put into the kettle, added more chips and enough water to fill the kettle. While waiting for these to dye, she told how

[824]

TABLE 6.—*Colors obtained from native plants (Chile)*

Color	Plant	Remarks
Orange-yellow	Bark of michai (mɔchai, *Berberis darwinii* or *B. vulgaris*)	Shrub found in dry land on hills and in open spaces. "It makes pretty stripes in lamas and designs in choapinos."
Red-brown	Dry gray moss (not identified)	Found on fence rails.
Brown	Bark of ulmo (ŋulŋu, *Eucryphia cordifolia*)	"Use bark of old trees for dark brown; of young trees for light brown."
Gray-brown	Twigs of temu (*Temu divaricatum*) added to nalca (ŋalka, *Gunnera scabra*)	Temu grows in moist ravines.
Lead-gray	Any of the following: (a) Twigs and leaves of petra (pütra, *Myrceugenia planipes*) (b) Bark of olivillo (tüke, *Aextoxicon punctatum*) (c) Roots of nalca (d) Twigs of chakaiwa (*Berberis darwinii*) (e) Twigs of fuscia (chilliko, *Fuchsia macrostemma*)	A favorite color for ponchos. Grows in deep swamps.
Purple-gray	Bark of nalca and olivillo	Favorite color for ponchos.
Red	Relbun (rülfan kachu, *Galium chilense*) only when mixed with commercial red dye	"It takes less commercial red dye if relbun is used with it. Relbun grows on the edges of brooks."
Black	Roots of chakaiwa	

to dye for other colors. "If I were dyeing yellow, I would chop the roots of michai into small pieces and boil the yarn with them, just as I am doing now. If I wanted to brighten the yellow color, I would add the leaves of canelo; canelo leaves would also prevent the color from fading out. When I want to dye red or green, I use commercial dyes. When I want to dye yarn in commercial red, I boil the yarn in canelo leaves first and then in the dissolved red dye. For commercial green, I boil the yarn with leaves of laurel común first, and then in the dissolved green dye. Doing it this way brings the colors out

10: Hilger E-5 (1946-1952) 1957
SG4 Araucanians SG4
Chile

386 bright and lets them fade less easily. Darker shades of any color are produced by boiling the yarn a long time; the longer the yarn is boiled in the dye, the deeper the color will be."

Another Alepúe woman, using native plants, made the dye first and then boiled the yarn in it. At the time she was dyeing yarn for a poncho, using chips of olivillo bark and pieces of roots of nalca. She removed the bark and roots from the kettle and dropped the skeins into the boiling decoction. In about 10 minutes she squeezed the liquid out of a handful of yarn to examine the color. "It is too light," she remarked, and let it boil several more minutes.

386 317 Silver-gray and black are obtained from earth. An Alepúe woman, who was dyeing with earth at the time, gave directions for finding earth to dye silver-gray. "Look for a spot of deep purplish color on the surface of the earth, along the shores of the Pacific. When you find it, dig down about so deep [3 feet], and take out the earth you find there; it will dye a silver-gray color—Chileans call the color plomo." A Coñaripe woman was dyeing black with earth that she had brought "from a place near here where a spring from the Cordillera empties into the Llancahue River. I know of no other place where it can be found," she noted.

386 Commercial dyes were used by informants to color red, green, purple, wine color, and also black. "The Chilean stores at which we trade for clothing, sugar, etc., will accept lama and choapino from us in exchange for things we want, if they are in bright colors; articles in darker colors are difficult to sell, the storekeepers say. Since we have no plants that dye bright colors, we buy anüll, a dye imported from Germany, and aniline dyes at the stores. The yarn dyed with anüll retains its color; in fact the color dies with the cloth; aniline dyes fade out in time. Anüll dyes are very expensive—I paid 10 pesos [30 cents in U. S. money] for less than this [a teaspoonful] last year [1946], and I had to buy three such portions to dye a kəpam. None can be gotten any longer; they say the war is preventing trade with Germany."

Native dyes are set in two traditional ways: either putrid human urine is added to the kettle of boiling dye from which the dyed skeins have been removed, and when this mixture is boiling the skeins are returned to it and again boiled; or, as in the case of dark colors such as are favored for ponchos, earth of a specific quality and urine are mixed and added to the dye and the skeins boiled in it. The woman who dyed yarn for a poncho in olivillo bark and nalca roots made a solution of the second kind. With her hand she mixed well urine and earth that she and her teen-age daughter had dug at the Pacific that

10: Hilger E-5 (1946-1952) 1957
SG4 Araucanians SG4
Chile

day, and let it settle. The liquid was then poured off into the boiling dye from which she had removed the skeins. At this point she said that there would be an offensive odor soon, because of the putrid urine, and that maybe we would like to leave the ruka. When the kettle was again boiling she returned the skeins to it and let all boil for a while, after which she squeezed a handful of yarn free of liquid and examined the color. After another 10 minutes she removed the skeins, and sent her daughter to hang them on a fence to dry. The teen-age daughter had assisted her all during the dyeing. "That is the way she learns; that is how I learned—by helping my mother dye." The same informant set commercial dyes by boiling the dyed yarn in water in which commercial alum had been dissolved. I did not see any tie-dyeing, noted by Cooper and described by his sources (1946, p. 717).

Weaving is done by women and older girls (pls. 57, *2*; 59). School girls younger than 15 years had not done any weaving. Articles woven today for use of men and boys are ponchos (makuñ) and belts (chamallwe); for women and older girls, dresses (kəpam), shawls (ikülla), belts (trarüwe), and headbands (traruloŋko); for household use and for sale, blankets, lama, and choapino. Lama and choapino are used by Araucanians as throws for stools and benches, and as saddle covers. Chileans use them as throws and rugs.

Before setting up the loom, measurements of the article to be woven are determined and the loom adjusted to them. Measurements for clothing, as previously stated, are taken on the person who is to wear them. Generally, pieces of yarn serve as measuring tape; knots are made where measures end. "I made a poncho for him recently. I took these two measurements." The woman indicated two lengths—one from his neck to halfway between his waist line and knees, and the other from his neck to his thumb with his arm outstretched. The measurements for a blanket are taken from one already made, unless one is being woven for a specific person, in which case the length will depend on the height of that person. Measurements of lama and choapino depend on the use that is to be made of them. A woman will say, "I am going to make this choapino so wide and so long [indicating the dimensions with hand stretches]; the storekeeper wants two of that size."

Weaving is done on a rectangular adjustable frame called a clou. The frame is made by tying two horizontal beams (kəlo)—oblong pieces of wood planed down on all sides—to two upright poles (witralwitral) made of two saplings trimmed of twigs and bark. Shuttles (yiwülle) are either short, straight pieces of wood or stout twigs, or more often

10: Hilger E-5 (1946-1952) 1957
SG4 Araucanians SG4
Argentina

than 100 years, whom I visited, spun fine yarn. Spinning may be done while sitting down, standing, or walking.

The traditional loom—still in use today—is a rectangular framework of poles, usually of raulí which does not easily split. (Pl. 78, *3*.) Poles are tied together, letting ends protrude, with leather ropes or thongs. Swords are usually made of wood of wild apple (manzana silvestre) or chiñchiñ, since neither splinters easily. Women do the weaving, but girls are taught to do so as soon as they are old enough to learn. The weaver sits with her loom slanting slightly away from her, and weaving is done upward. Both woof and warp are of the same material.

Articles woven today, for both family use and sale, are ponchos, belts, shawls, bed blankets, choapino (saddle blankets), matra (throws), saddlebags for carrying purposes, and makun (rugs). Matra and choapino are placed under saddles; they and makun are used to sit upon when resting on the ground or on low benches. Standard size for throws is 40 x 50 inches (pl. 79, *2*, *3*); for bed blankets, 63 x 82 (pls. 79, *1*, *4*; 80); for ponchos, the wearer for whom it is woven (pl. 78, *4*); saddlebags, 40 to 44 inches in length and 16 to 17 inches in width, with an opening for the saddle 9 by 12 to 11 by 14 inches (pl. 78, *5*).

Designs are sometimes woven into certain articles. No two designs are alike, but a similarity exists in patterns by which an experienced eye can tell that a woven article is Araucanian-made. "I saw the patterns my mother wove and remembered them. From them and others I saw I worked out my own. We carried the patterns in our mind. No woman would think of copying patterns. Every woman thinks out her own and then dyes her yarn accordingly."

In general, designs had no meaning. Two, however, were spoken of as "crawling-worms" design (pl. 79, *3*) and "tail-feathers-of-a-bird" pattern (pl. 79, *2*). These were considered ordinary ones, and women varied them only slightly. "We make these when we are tired; they take no thinking. Every woman knows them."

DYEING

Guanaco wool was not dyed but was bleached white for borders on shawls and stripes in ponchos. A white clay known as mallo was used; today this is used in bleaching yarn of sheep's wool. (It was used to make pottery too.) Yarn stored in it until it gives a peculiar sensation to the touch (this may be two months later) will be "whiter than white, a color known as lüu." Once so bleached, yarn will take no

10: Hilger E-5 (1946-1952) 1957
SG4 Araucanians SG4
Argentina

other dye. To bleach yarn white, the length of strands needed, "like for a diamond-shaped design in a choapino," are measured off and each wound around a leaf or small stick and stored away in mallo. An 80-year-old woman had seen her mother-in-law bury yarn in a few handfuls of mallo that she had put into a corner of a hewn-out tree trunk. She had prepared two sticks of wood, "as thick as my finger," one about so long that she had called wentru (man), and the other so long, that she called domo (woman) (4 and 2½ inches, respectively). Around each stick she wound one layer of yarn, very tight and very close together. When the yarn was removed from the mallo, it was pure white. "It always remained white. My mother-in-law wanted it for a cross design in some weaving she was about to do."

TABLE 10.—*Colors obtained from native plants (Argentina)*

Color	Plant	Remarks
Red (kelü)	Relvún (*Relbunium hypocarpium*)	
	Yerba vinagrillo (*Oxalis acetosella*)	
	Heart of roble (*Nothofagus oblíqua*)	
Rose color (kallfu mora)	Roots of pimpinela (*Acaena ovalifolia*)	
Coffee color to dark brown (muske kelu)	Bark of roble	
	Bark of nogal (*Lomatia obliqua*)	
	Boldo (*Peumus boldus*)	
Gray (kafü)	Nogal	"Nalca produces a delicate shade of gray."
	Robu (unidentified)	
	Roots of nalca (*Gunnera scabra*)	
Yellow (choʃ)	Bark and roots of michai (*Berberis darwinii*)	
	Romerillo (*Lomatia ferruginea*)	
	Poquil (unidentified)	
Chestnut color, like that of guanaco wool (Fuan kal)	Bark of roble	
Black	Bark of nogal	"If boiled a very, very long time."

Sheep's wool is dyed after it has been made into yarn. It is boiled in water containing the substance in which the dye is found. Darker shades can be obtained by using more of the dye substance or by longer boiling with less of the substance, boiling being timed to the shade of the color desired. Informants had obtained dyes from barks and roots listed in table 10.

Formerly, no substances were known to dye blue, green, purple, or orange. In recent years, commercial aniline dyes have been used for these. Today, commercial dyes are used almost exclusively for all colors. A woman explained: "I always fear being arrested by the

10: Hilger E-5 (1946-1952) 1957
SG4 Araucanians SG4
Argentina

286 police for damaging trees if I take bark off of them or dig up roots that I would like to use in dyeing. Then, too, dyes bought in stores are 386 not too expensive, and there is considerably less work using them."

Today, as formerly, plant dyes are set by being boiled in human urine. Alum is used in setting commercial dyes, except purple; but it will not set plant dyes. Purple is set with a sulfate.

BASKETRY

285 Baskets were made by both men and women. Those used for carrying or for sifting coarse material and for threshing wheat with the feet were made of split colihüe stalks or colihüe rind (pl. 74, *4*); those used for finer sifting were made of the vine of weliüwel (unidentified). Winnowing trays were made of vine also; only men made these. Baskets were woven; winnowing trays were coiled.

POTTERY

323 Making pottery was the work of women. "Formerly, every adult woman knew how; today, few desire to learn the art." Today cántaros, ollas, pipes, cups, plates, and pifalka are made for use at the ñillatun, and only an occasional woman makes some pieces for kitchen use (pl. 73).

Pottery was made of clay mixed with sand and the sap of maqui as adhesives. It was either modeled from a single lump or made of coils.

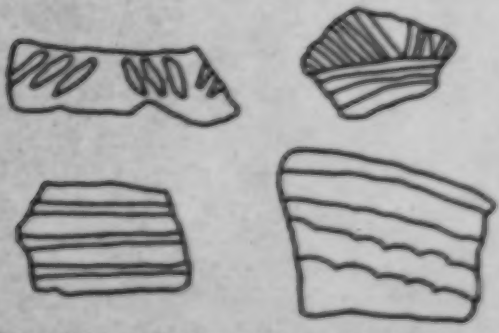
The most commonly used clay was yellowish-red, known as raq; it was found in many places. White clay (mallo), a rare kind, was more coveted; it was found only in certain spots near creeks. Most pottery found in excavations today was made of white clay. A woman prepared white clay for pottery making by working it into powder with her hands and then pushing it through a kilko (sieve) until it was nearly as fine as dust, when she mixed it well with the juice of crushed leaves of maqui, "a very sticky juice, indeed." The least desirable clay for pottery was chapad (mud). Kolupan told of green earth that was also used formerly; it was fetched from "a far away place where we went to get it."

There were no standard sizes or shapes of pottery; nor were models followed, except certain animal patterns which seem institutional (cf. pl. 76, *1*). In general, pottery was neither glazed nor decorated. A glaze could be produced by smearing the surface with maqui juice before the pottery cooled after being fired. Sometimes clay was mixed with sand containing mica for "mica made the pottery look pretty." Polishing was done with a smooth stone before firing.

10: Hilger E-5 (1946-1952) 1957
SG4 Araucanians SG4
Argentina

Decorations, if any, were painted or incised designs of lines and dots. The curator of Museo Nahuel Huapi believed them to be Quechua influence. No informant had painted designs on pottery, nor did any informant remember seeing anyone else do so. None attached any meaning to the designs. Informants had heard old persons say, however, that painting was done before pottery was fired. Paint was made by cooking earth with specific plants and then working the mush thoroughly with the hands. Dark blue was obtained by cooking earth with stems of maqui or michai; guinea color, by cooking earth with bark of maitén. Black earth was used for black, "but we get it from the south; it is not found here."

323
[384]



323
172

FIG. 10.—Pottery designs. (Sketches made from potsherds the writer picked up at a grave disturbed by workmen digging a ditch near Colhúe Có.)

Potsherds of a dark color thrown out of a grave by workmen while digging a ditch near Colhúe Có in 1951 were decorated either with obliquely incised line designs, incised ridges, or elevated bands (fig. 10). One potsherd, painted white, is decorated with both horizontal and oblique brown lines.

SUMMARY

It is not clear whether the Araucanians in Argentina are indigenous or whether they migrated there from what is now Chile. In pre-Spanish days the Argentine Araucanians were hunters; in post-Spanish days they raised sheep, cattle, and horses, and were, to a small degree, interested in horticulture and agriculture. Today, having been dispossessed of their lands, they lease land for cultivation and grazing purposes. The Argentine Araucanians, along with the Chilean Araucanians, form the Araucanian linguistic family.

105